

# THE CEA CRITIC

Formerly THE NEWS LETTER of the College English Association

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February, 1953

## THIS WE ARE FOR

"People say the swelling demographic tides will resolve our crisis. Perhaps that of employment. I doubt if it will resolve the crisis involving the continuation of our humanistic discipline itself, at least as we have traditionally known it. That crisis is far deeper. The crux is this: without letting go of our long-cherished humanistic ideals and regimen, can we so modify them that, maintaining their integrity, they will become freshly, essentially relevant to our radically altered civilization?"

The Executive Secretary, *CEA Critic*, November, 1952;  
Cooperative Bureau for Teachers, *Newsletter*, December, 1952

(The following statement must be considered as a whole, with each part as essentially related to the rest.)

### PROPOSED CEA FIVE POINT PROGRAM

This program is simple and positive. It is conscious of our times, our society, our students. It embraces all good means to achieve these good ends:

1. To make literature an enduring value for our students. "If it is to be reckoned as one of the great values of life [literature] must teach humility, tolerance, wisdom, and magnanimity."
2. To know literature and to teach it.
3. To know good writing and to teach what we know.
4. To win active cooperation from all other teachers in this concern (3).
5. To succeed as best we can with our students, now, as we find them, in democratic America.

THESE ARE GOOD ENDS, AND TO SUCCEED IN ONE WE MUST SUCCEED IN ALL.

#### BE IT NOTED

1. This program must be our central professional concern. If we cannot succeed with it, why should we have an important place in American colleges? Other professional interests should not interfere with the success of this program.
2. Success requires faith in our humanistic ideal of the esthetically cultivated intellectually dynamic and disciplined, just, and compassionate man, working for the just and humane society. A will to prevail is essential—with unfailing patience, tact, and courage in our particular situations.
3. This program will succeed in different degrees with different students, and with a few perhaps not at all. Success must be given a reasonable construction. But it should not be measured by the production of sociable mediocrity, or complacent and articulate ignorance.
4. This program is for all students. It must be adapted with imagination and vigor to our college, ourselves, our students, our time. It questions the value of results obtained with dragoned, indifferent, or antagonistic students. It advocates no compromise with inertia, sloth, convenience, or petty advantage.
5. This program emphasizes the relation of good reading and good writing, and the importance and validity of both to the mature person.
6. Success should be rewarded by professional reputation, salary increases, and promotion.
7. What is done should be done well. The urge to cover more than time allows must be resisted. A high standard of professional integrity must distinguish our efforts.

### SPECIAL NOTES

#### Point One

In what is presented to the student and in the presentation, he must find meaning for himself in his world. It must be rewarding to him. What is presented should be literature itself, not something else.

#### Point Two

To know literature, we should know all good English and American authors, know the important ones completely, and the few great ones exhaustively. We should know related literatures well, at least two of them in their own languages.

Training to teach should be a part of our professional preparation. The training should include supervision of beginners by professionally competent advisers.

#### Point Three

To know good writing we must write extensively, whether we are published or not. Our experience should include creative and critical writing. This experience should be a part of our professional preparation.

The writing we teach should be idiomatic, appropriate to the students taught, and fit for the uses they will put it to.

#### Point Four

Good writing cannot result merely from specialized, technical instruction. It must develop through a student's entire education and growth. Our great responsibility is to persuade all our colleagues of this truth, and to make them act on it.

#### Point Five

A free society supports us, and we must enjoy its confidence. We owe it our best professional efforts and advice. It must know what we are doing, why we are doing it, and why we feel our work is advantageous to our students and our times, and why our society should back us strongly.

But, like a lawyer's clients or a doctor's patients, society will judge our success largely by its own satisfaction. This is healthy and stimulating.

We must be sure our society understands us, but we must be sure we understand our society.

The proposed CEA Five Point Program is a good basis for mutual understanding.

### Action

If you approve this statement please write the Executive Secretary and say so. Then discuss the program with students, fellow teachers, administrative officers, and the public; and report the results, giving names and addresses of those responding.

If you wish to qualify the statement, or if you disapprove, please write the Executive Secretary and give him your opinions.

Address: The Executive Secretary, College English Association, Box 472, Amherst, Massachusetts.

Do not stifle that urge to write the editor.

### Essay Contest for Non-English Majors

The College English Association announces a Prize Essay Contest open to all full-time junior and senior undergraduate students not English majors in accredited American universities, colleges, and teachers' colleges.

FIRST PRIZE: \$100.00 in cash, the prize essay to be published in *The CEA Critic*.

HONORABLE MENTION: Essays awarded honorable mention may be published in full or in part in *The Critic*. All essays submitted become the property of the College English Association. The decision of the judges will be final.

ESSAY TOPIC: What English Departments Should Do for Students Not English Majors

Length: Not over 1200 words.

(It is suggested that essays discuss the aims, purposes, desired results, and the means to achieve them. They should consider the study of books and of writing.)

#### Directions

To be considered, all entries must be postmarked no later than midnight, May 17, 1953. Essays should be submitted in sealed envelopes bearing the statement, "My essay submitted to the College English Association Prize Contest, 1953," followed by the signature of the contestant, the name and address of his college, and his own address.

Essays must be accompanied by a statement on official stationery from the head of the English Department, or other college official, that the contestant is a full-time junior or senior student in good standing at his institution, and not an English major. All manuscripts must be double-spaced typescript, and each page, upper left, must bear the name and address of the author.

Entries should be addressed to: Executive Secretary, College English Association, Box 472, Amherst, Mass.

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Durham, N. C.

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## Follow Through

As Ernest Leisy, John Ciardi and others have observed, our CEA questionnaire and our panel discussion on teaching future English teachers to teach have just opened up the subject. We need to follow through. We invite comments from those who did not have a chance to say their say at our Boston session.

## Curtain Call

We wonder how many CEA members realize how much time and effort Al Madeira and John Waldman have put into CEA work behind the scenes. We give them a curtain call and ask them to take a bow.

And while we are thanking people, let us thank Walter P. Paepcke and the Container Corporation for the refreshing replacements they offer to the stereotyped American magazine ad—their laudable series, "Great Ideas of Western Man." Let us have your comments on this.

## Bur by Bob Fitzhugh

As for teaching teachers to teach, all our panelists at the national meeting were right. But if we are to depend on the inspired teacher, we're in a sad way. I think of acting—one can give a terrific performance quite mechanically. Not, to be sure, by ignoring the audience and merely going through the motions, and not perhaps a stellar role, but good work: by learning the tricks of the trade.

Howard Mumford Jones' statistics are all very fine, but what does he intend to do about them?

## The Credo of Robert Fitzhugh

## "This We Are For"

Referring to the "psychological chain reaction that was set going when the atomic bomb fell on Hiroshima," Prof. H. A. Overstreet observes: "It is as though, in the moment of that bomb's explosion, a problem that had sprawled through the ages was brought to a sharp focus."

Constructive in purpose, "This We Are For" has a like effect. It forcefully pulls together within a single frame ideas that have sprawled through CEA meetings of the past ten years and through many Critic columns. It packs them tightly into staccato sentences for sharp thrusts.

"This We Are For" makes no claims to novelty. It challenges attention on the grounds John Stuart Mill marked out: However true an opinion may be "if it is not fully, frequently, and fearlessly discussed, it will be held as a dead dogma, not a living truth."

Or, if wrong, let discussion expose the error.

## NOBILITY WANTED

In a discussion of such a subject as "Teach Teaching to Teachers," (1952 Annual Meeting, Boston) I could have wished for a stronger inspirational and idealistic note, which alone of all the speakers, Prof. Ciardi so felicitously and forcefully provided. The teaching profession is far from being the most sought after among our college students: one way to proselytize them might be to make them more aware of the excitement of teaching, of what it means to stand in front of a class and observe the intake of an idea, and to note, at least dimly, that we are communicating intellectual power to others from our own meager store.

## Our Terrible Responsibility

Howard Mumford Jones once wrote an article protesting the increasing vogue among our novelists to portray America as a land of the disenchanted and the dispossessed. He entitled it "Nobility Wanted." Maybe it's nobility that's now wanting among our teachers, that lack of sufficient awareness of our indispensable role, our literally terrible responsibility in this cold world war of ideas, of convincing our young people that democracy is the truly revolutionary idea. And how effective literature, properly taught as one overwhelming revelation of man's creativity, can be for that task!

## Aristocracy of Intelligence

Can't we educators, without taking ourselves too seriously, or succumbing to authoritarian bluster, see ourselves as part of Jefferson's "aristocracy of intelligence," Emerson's "representative men," or Toynbee's "elite"? And act accordingly? That's why I was gratified to see in *Time* Magazine (Jan. 5), the space given in the "Education" section to University of Illinois history professor Arthur Bestor's paper (read to the American Historical Association) which contained the ringing sentence, "Intellectual training is more essential to every citizen than it has ever been in the history of mankind, and its importance grows with every year."

## Figures for the Umpteenth Time

I don't like to hear for the umpteenth time, especially through such statistics as Prof. Jones gave us, that the reading state of our fair land is indeed parlous, and, in effect, that it's

the fault of those slipshod English teachers. English teachers are to blame, but only partly; it's the entire educational system that's basically at fault. In that system I include the home, a vastly underrated force in making "verbal boys and girls" (remember Prof. Graney's luncheon talk at last June's Institute?) rather than the "visual boys and girls" who can learn only from visual-audio aids, and who are increasing with alarming speed in our television age.

And in the home, I'd like to stress the special importance of the mother. I think of a statement once made by a wise French priest that "teaching is the proper domain of woman, and that every mother worthy of the name gives birth to her child twice, once in bringing it into the world, and a second time by shaping its character for life." As a confirmed bachelor by vocational choice, I can speak with greater detachment and objectivity, of course, about parental obligations. Especially about the mother's.

## Hold the Mea Culpas

Instead of English teachers being so ready with their mea culpas, I'd suggest that they remind teachers of all the other disciplines that they, too, have a responsibility when it comes to teaching such fundamentals as reading and writing, and that we English teachers find the exclusive bearing of the reading and writing burden intolerable and defeating. We're perfectly willing, though, to share the burden, even in fact, do more than our share. But we do want it shared!

I'm in favor of letting English departments take care of future teachers of English, though I'd like to have a meeting of minds between the English teachers and the professors of education. I'd like to hear representatives from the graduate schools, too. I'm sure we could meet and not only express our minds but also change them, if need be, and come to agreement on a common course of action. But I wouldn't want any lessening of the English department chairman's responsibility of knowing his majors so well that he could induce the better young men and women to think seriously about teaching, and dissuade the inferior from doing any thinking about it.

BROTHER CORMAC PHILIP, F. S. C.  
Manhattan College

## Another Bur

Also, OUR ESSENTIAL DUTY IS TO DEAL EFFECTIVELY WITH THE GREAT LITERATURE IN OUR LANGUAGE, to make it meaningful to undergraduates, something significant to them in their daily lives. Not something as a basis for historical study, or critical structures, or comparative study. Not something in and for itself, but something to give a basis for moral judgment, understanding, tolerance, etc. And PLEASURE.

## SENTENCE CRAFT

by

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## ERNEST HEMINGWAY

By Philip Young  
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244 pp. \$2.00

This new interpretation of Hemingway organizes his work in such a way that one can follow the adventures of the "Hemingway hero" through the period of our half-century—his adventures as a child; as an adolescent and a runaway; as a young soldier and a disabled veteran; as a bitter exile who came home and then departed once more for the wars. The book shapes his work into a unified whole. It analyzes Hemingway's style, its implications, its origins, and its effect on other writers.

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## WANTED: MORE INTELLECTUAL MEAT AND CARNIVORS

## A Modest Defense

There was a time shortly after the war—the Middle War—when higher education took advantage of its momentary prosperity (between the lean and dedicated years of the war and the still leaner ones threatened by inflation, expiration of GI benefits, and the youth shortage) to look inward, and to publish to the world the black and grained spots it saw upon its soul. The principal attack (and confession) concerned the general inadequacy of college teaching, and the blame was placed at the door of the graduate schools who train, or purport to train, college teachers. *The Critic* had its part in the great goat-roast, and in its pages many unkind things were said of what Norman Foerster long before had aptly named "The Ph.D. Octopus."

## What the Carpers Say

Few voices were raised in defense of the sinful graduate schools. I recall attending a meeting in 1947 to which were invited only teachers who had attained the Ph.D. within the preceding ten years. It was a curious experience. A few Harvard men maintained a dignified silence, but representatives of a number of other great university graduate schools found much to say in disrespect to their late masters. The graduate professor emerged from the discussion as crochety, feudal, and whimsical, interested in nothing outside his own narrow pit of specialized research, and least of all in the needs of his students or of their future students. At worst he was a spider who devoured entrapped graduate students, channeling their interests and energies into his own special enterprises. At best he was an ineffectual grub whose virtue it was to interfere only slightly with the education of the graduate students under his direction. The consensus seemed to be that graduate study as conducted in most universities during the thirties and forties was fraudulent, frustrating, and stultifying. The implication was that a wise graduate student kept a stiff upper lip for the term of his ordeal, blushing accepted the degree for what it ostensibly stood for, and straightway repudiated everything it actually stood for. He then fared forth to see if he could peddle it for a respectable job, and manage somehow to teach effectively in spite of his intellectually crippling experiences in the graduate school.

## Value of Graduate Studies

I could only say then and repeat now that my own experience in graduate school was nothing like so harsh. Though I say it who perhaps should not, I do not think my years in graduate school were narrowing and stultifying. I believe them to have been years of intellectual excitement and discovery, and that vistas were opened before us for which a lifetime of exploration will be too little. During the time I studied in the School of Letters at the State University of Iowa (1939-42) I found the graduate profes-

sors under whom I sat to be almost without exception stimulating teachers and sound scholars. I say this with confidence, for if our classes and seminars had been dull, we graduate students fresh from good undergraduate teaching would have perceived it at the time; if our teachers had been disreputable scholars we should surely have discovered it by now.

It may be that my experience was only a singular accident, or that my ten-year old memories have assumed a rosy tint. However, I am readier to believe that graduate professors are much maligned, and unjustly blamed for difficulties and pressures from quite other quarters. I am sure that under Norman Foerster's direction the staff at Iowa was consciously seeking to avoid the abuses which have been pointed out with such feeling in *The Critic* and elsewhere. But I cannot believe that there were not great teachers and good men on the staff of other graduate schools at the same time.

## Glimpse of the Grail

When my contemporaries and I emerged from Iowa with our shiny new degrees, I think we were neither permanently warped research scholars nor yet guaranteed teachers. If it was the goal of the graduate school to instill in us a fervent desire to become educated men, to show us the many inviting paths and to help us a little way along some of them, the training was successful. If it was intended to inspire in us a genuine love of literature and a delight in the play of ideas, that too was generally achieved. If the best way to learn to teach is to sit under great teachers and to serve an apprenticeship as graduate assistants teaching freshman courses under the friendly eye of an experienced staff member, then Iowa served us well. If it was meant to place in our hands the tools of literary scholarship, to hold before us the example of practising literary scholars, and to guide us through a dissertation which was not expected to be our final scholarly effort, we had no complaint.

My point is that there are limits to what should be expected of the Ph.D. program, and that graduate study need not be a wholly disagreeable experience, even without the sweeping reforms in the program which are urged on all sides. It may be that it ought to be organized, not to turn out teachers instead of scholars, or teaching M.A.'s instead of research Ph.D.'s, but simply to afford a glimpse of the grail. It is a source of astonishment to our friends "on the outside" that so many of our colleagues continue to prefer the all-too-intangible rewards of college teaching to more lucrative jobs outside the profession, and doggedly return to the classroom after enforced interruptions. Surely this dedication must be partly because of, rather than in spite of, their experiences in graduate school.

BRUCE DEARING  
Swarthmore College

More from Chicago  
Scholar vs. Teacher  
vs. Administrator

Good teaching, like virtue, is something we all enthusiastically endorse. But unanimity gives way to animosity when we ask what it is and how we get it.

I would suggest to my colleague, Willis C. Jackman ("Perspectives from Navy Pier," *CEA Critic*, Jan. 1953), that we must first ask what the teacher teaches before we can answer. Mr. Jackman wants us "to encourage our students to become more alert and interested in our discipline." This would seem to be an admission that we should be concerned with a discipline as well as with that good old "methodology."

What discipline? Mr. Jackman suggests that his students sign up to learn about the comma splice, not Shelley. So he curbs his enthusiasm for Shelley and teaches the comma splice.

## Writing, An Exact Man

I would suggest to Mr. Jackman that his writing an article about the relationship—or lack of it—between the comma splice and effective writing would help him become a better comma-splice teacher. Bacon said it: "Reading maketh a full man, conference a ready man, and writing an exact man."

And what of the students (my students) who have signed up to learn something about Shelley's poetry? I too should write. And if I have been a good student and have a good Ph.D., I will not write about something so nebulous as "the forces that led Shelley to 'Stanzas—Written in Dejection, Near Naples.'" My training (which includes Bacon)—and not a prestige-hungry administrator—will be my guide. (Fortunately, we have no prestige-hungry administrators here; if we did, I would educate him and/or go elsewhere.)

But what of those administrators quoted by Mr. Jackman ("has he published much lately? He has? Let's hire him then. He'll shed a little glory on us when his name appears on our faculty list")? Shall we educate them to consider teaching as well as writing? Certainly. But let's also educate them to distinguish between good and trivial writing, because good writers are more likely to be good teachers.

## Improve the Soap: Save the Baby

Let's also educate our administrators to distinguish between a trained man and an untrained man, between a meaningful degree and a meaningless degree. A man with a Ph.D. may be a poor teacher, yet this does not prove that the Ph.D. can be dismissed as a factor to be reckoned with when appraising teachers.

Mr. Henry Sams' suggestions (same issue, p. 1) about improving our doctoral program seem to me to be more constructive than Mr. Jackman's cavalier dismissal of advanced training. Let's try improving the soap before we throw out the baby with the bath water.

There can be little dissent from Mr. Jackman's proposal that "our first job is to teach English to the students we get and to teach it the best we can." Teachers and administrators, however, should also

be more concerned with the students we get. Is it snobbish to believe that some eighteen-year olds should not be in college?

Administrators have a difficult job because good teaching is an extremely individual, complex phenomenon. I am not at all certain that a good teacher will teach a course "the way students expect it to be taught." I am certain that a good teacher must know and persuade—and that there are no ready formulas for evaluating how much he knows and how effectively he persuades. Objective student-ratings, etc., notwithstanding, an administrator's job is not an easy one.

Recent proposals for the improvement of Ph.D. programs and of standards in scholarly publication seem to me to be more constructive than vague pleas for "creative" teaching, paradoxically coupled with an absorbing interest in "methodology" and "objective" questionnaires.

BENJAMIN LEASE  
Univ. of Illinois (Chicago)

## NEW

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## THE YALE "VERTICAL" COURSE IN TRAGEDY

The so-called "vertical courses" in the Epic, in Satire, Comedy, and Tragedy were introduced by the Yale English Department for its advanced students shortly after the war.

A course in a literary genre, like tragedy, must avoid both of two extremes. By concentrating too closely, especially at first, upon matters of form and definition, it can slip into an arid kind of abstractionism and become a succession of litmus-paper tests to determine whether this or that literary work is or is not a "tragedy." Students love labels and in their zeal for categorizing are likely to miss innumerable literary values to which it is the first purpose of any course in literature to make them sensitive. On the other hand, if such matters of precision are ignored in favor of miscellaneous talk about world-views and the spiritual probing that such a course invites, distinctions are blurred and the course becomes little more than a series of inspirational Hours with the Masters.

## Make a Slow Start

These two extremes may be avoided, I think, and yet the values in each preserved. "Everything is inherent in the genesis," said Conrad in another connection and I find it best to start out on the tragic idea slowly. The first question is not "What is a tragedy?" but rather "What is tragedy?"—what area and kind of human experience does the term describe, what is the peculiar tone, mood, and preoccupation of literature that is traditionally thought of as tragic, what (above all) is the tragic sense of life? (Here, although I make no use of them for formal assignments, I find helpful such books as Unamuno's *The Tragic Sense of Life*, Erich Frank's *Philosophical Understanding and Religious Truth*, W. M. Dixon's *Tragedy*, F. L. Lucas's *Tragedy in Relation to Aristotle's Poetics*; for the tragic view of history, Reinhold Niebuhr's *Faith and History* and Herbert Muller's recent *Uses of the Past*; and, for a sense of "the tragic dilemma of our time," any of a hundred obiter dicta by our most perceptive current observers.)

For a sure focus on these questions, for 'assembling the elements' of tragedy, the first assignments are from the Old Testament, presenting a wide range of tragic and semi-tragic moods, from the story of The Fall, through Amos, some Psalms, Ecclesiastes, to The Book of Job, the first tragic landmark in the course and the fountain-head of ideas and distinctions useful the rest of the year. To the student primed for Aristotle and a quick copy-book definition, these early weeks on the Hebraic tradition are a surprise, but they force upon him, before he can get loose on matters of form, the vital attitudes and dynamics that inform the form.

## Gaining Perspective

He can see, for instance, the dead-weight lift of the mind and spirit prerequisite to the very assumptions of tragedy; the sense of the goodness of the created world, of which all tragedy is an affirmation; the concept of an orderly universe and a coherent ethics, so that evil and suffering are seen as not mere outrageousness; the notion of individual man as free, creative,

and critical; and yet the sombre ambiguity that runs through it all; the recognition of evil amid the goodness, of the precariousness of all our lives, of man's tendency to go wrong. In Job, excluding the folk-story conclusion, he can see the tragic poet's synthesis of these things, and more: the age-old tragic paradox of guilt and necessity (Job's inner compulsion to rebel against a God he loved); a concept of suffering as relevant and purposeful (although hardly the disciplinary purpose preached by Job's counselors); a prefiguring of the tragic hero's pattern of experience (the "purpose, passion, perception" of Kenneth Burke's useful distinction), which in its later development is a basic structural principle of all tragic action.

## Greek Tragedy

From the monodrama of Job and the ultimately closed system of the Hebrews (which was why they never went beyond Job in tragic achievement), the student comes to the drama of the Greeks, a theater in the full sense, a public affair, where in each successive play a new problem is explored in all its mystery and terror—because here there are no Ten Commandments or a highly articulate Jehovah to provide ultimate answers and calm the questioning spirit. Here is a more agonizing complex of viewpoints and alternatives, reflecting a world of conflict and doubt, suffering and struggle (with fleeting glimpses of their opposites), a world presented for all to come, see, and ponder.

By now (such is the pious hope) the student is submitting himself to each new tragic experience as it comes along and is evolving for himself a sense of what tragedy, even a tragedy, is. As the freely-inquiring Greek dramatists pursued their exploration, the form grew in subtlety, acquired an identity, and a normative value, and Aristotle, looking over the evidence, made some generalizations about it, the quantitative divisions of the plays, the language, the tragic hero, and the audience's response to the spectacle. But by this time, the student can take such pronouncements in his stride and is not tempted to look upon the Form of Tragedy as something tucked away in the archives of Heaven, a compulsive and limiting force on creative artists, precluding any creative speculations of his own.

## Studying the Non-Tragic

Before turning to the next major division of the course, Elizabethan tragedy, I have found it helpful to spend a little time on the problem of the non-tragic era, why it was that the form of tragedy went into eclipse during these periods—the English 18th and 19th centuries are later cases in point—what form or forms took its place, and why. (William Van O'Connor's *Climates of Tragedy* is useful here.) The tragic synthesis of the Greeks, precarious, tense, full of "nerve," seems all the more striking against the optimistic (though in their own way heroic) resolutions, say, of Boethius and Dante; and the student is better able to understand, after contemplating even briefly the magnificent reconstruction work of the Middle Ages and its disintegration in the Renaissance,

the enormous tensions of the Elizabethan period. (See Willard Farnham, *The Heritage of Elizabethan Tragedy*.) An hour on the popular ballads, many of them originating in this era but essentially timeless, shows how the tragic attitude—and how Greek many of the ballads, ancient and modern, are—found expression even when the "official" literature of the age was religious and philosophical.

## The Renaissance and Beyond

Marlowe is an excellent introduction to the Renaissance dynamic in the Elizabethan world-view; and naturally the course pivots on *King Lear*. There is more attention now to language and form, showing how the vision of the Elizabethans demanded a highly complex expressive vehicle, both structurally and in image and metaphor. Webster's *Duchess* illustrates not only the waning Elizabethan nerve but the extent to which an artist's vision is not to be understood apart from the rich suggestion of his imagery. Familiar by now with the fullest development of the tragic form in plays like *Oedipus* and *Lear*, the student can see that Webster's failure to achieve full tragic stature was not simply the result of his "decadence" but a failure to realize all the possibilities of a form that had been hammered out by previous master-spirits. Thus, form is seen now as no concoction of the critics but a measure of the artist's vision of reality and his powers of bringing into synthesis (in this context the tragic synthesis as opposed to numerous other kinds—comic, lyric, epic, satiric, etc.) the confused data of experience. It is in this spirit that the course now turns to classic French tragedy and then, after a reminder of his great attempt at reconstruction in *Paradise Lost*, Milton's final tragic statement in *Samson*.

## After Milton, the Novel

After Milton, we take leave of the English tradition, save to suggest however summarily why the 18th and 19th centuries, productive of much that was fine and valuable, failed to produce much to our purpose. From now on the reading is mostly in the novel, and here again the student may see not only how new problems, new materials, new environments inevitably lead to new forms but (more important to our purpose) how new forms can be adapted to old purposes. Hester Prynne, for example, though thoroughly Puritan, is also Greek; and Hawthorne is closer in spirit and method to Sophocles than, say, to his friend and neighbor, Emerson. And Melville fashioned out of local materials a tragic hero in the direct line of descent from Job, Prometheus, and Lear. The same tragic values, especially the "purpose, passion, perception" of the tragic protagonist, are seen in the novels as in the plays. Indeed, the student has for some time been looking for tragic values (or their absence) in everything from Homer to the latest movie, and it is good for him to learn that they are not the monopoly of a few Greek and Elizabethan plays. But he can now see why by virtue of its focus, intensity, its synthesis (in a compact structure designed for maximum effect) of almost all the tragic elements devel-

oped before or since, *Oedipus* and *Lear* can unhesitatingly be called tragedies, while one is content to call *The Scarlet Letter* a "novel of tragic significance" and *Moby Dick* "a tragic novel of epic proportions and elements."

## Modern Tragedy and Dostoevski

From the "mighty pageant figure" of Ahab to Raskolnikov is an illuminating transition to Dostoevski's more direct frontal assault on the contemporary tragic problem, and *The Brothers* carries the analysis farther and deeper. Dostoevski's is the last great synthesis; and the writers who conclude the list (Conrad, Dreiser, Fitzgerald, Hemingway, Koestler, Arthur Miller, Tennessee Williams, and Faulkner, although the list changes every year) stand to it much as western philosophy is said to stand to Plato. The fragmented, confused man whom Dostoevski saw as the hero of most of these last books on the list; but each one is examined for its own slant on the problem, for what it says that is new, for reaffirmations or transmutations of traditional elements. Heyat, Gatsby, Clyde Griffiths, Willy Loman, Koestler's Rubashov, Faulkner's Lucas Beauchamp—all an important symbolic figures and throw light not only on the tragic problem of our day but on the dilemma of the modern tragic artist.

With the great tragic achievements fresh in mind, the student is apt to ask too much of these contemporaries, and one must resist his tendency to think that if it isn't "a tragedy" it isn't good. (Faulkner's *Intruder*, which has many of the elements of a perfect little Greek tragedy but modulates in the end into the comic mode, makes a salutary conclusion to the course in this regard.) But at least it is not likely that at this point he will take muddy pathos and dead-pale naturalism for the real thing. The aim of the course is to refine his perceptions, improve his taste, and give him a working scale of values applicable to *Antigone* and *Streetcar Named Desire*; to enable him to move with a little more assurance amid the confused values of contemporary culture.

RICHARD B. SEWALL  
Yale University

Prof. Sewall sent in this article from Geneva, Switzerland, where he is teaching on a Ford Foundation fellowship.

## Third Fitzhugh Bur

As teachers of composition, we must recognize that our duties are introductory, editorial, corrective. That learning to write, to have effective expression, is the essence of all education, not a skill to be learned here and applied elsewhere. And it isn't a skill that will be learned if there is no general sense of its value.

We must stop being precious, exclusive, mysterious, and do everything we can to persuade everyone in the college to exercise his influence toward simple, clear expression on all occasions.

"Style" is important, but secondary.

Skills and techniques are important, but morals, faith, and purpose come first.

## COURSES IN PLAY PRODUCTION

Theatre, Drama, Playshop, or whatever term the college catalogue chooses to use for the courses in the practical presentation of plays, is the one seemingly illegitimate subject of the Liberal Arts Curriculum. Illegitimate not because the subject is in any sense misbegotten, but rather because it doesn't seem to fit into the fine air-tight categories of many of its sister subjects, courses, or activities.

**For Solid Integration: Few Peers** It does not fit exactly into any single departmental structure and it even spills over the larger divisional boundaries. It was born out of man's religious aspirations and remained so until confining ritual cramped its broader human searchings, yet it has always retained, for its birthright, a religious core. It is speech, song, dance, art, language! In addition to all of these it brings together, peripherally, physics, chemistry, craft-work, mathematics and social science. For solid integration it has few peers.

Yet any college having once decided to sponsor Theatre-work may well be pardoned for being confused as to its exact place in the curriculum. Paradoxically, most theatre workers do not like the notion of being compressed into a single department, feeling that too much emphasis on one side of the work makes the many-sided subject suffer. These attitudes hardly bring light to counsel. Obviously any registrar desiring to retain his sanity would propose a separate department possibly hermetically sealed, and thus turn the theatre-folk loose on their own.

### Criticism—Fussy and Hardly Germane

The answer is not that easy. A Drama Department does not operate "on its own." It depends first and foremost on wide cooperation from many sources and, conceivably from all Departments. It is this very dependence that lays it open to charges of incompetence and, worse, the teaching of mere skills with the academic side supplied by others. There is more than a grain of truth to this charge, and it requires a thoughtful answer. Nor is this the only criticism against the inclusion of the living theatre within the liberal arts curriculum. Some of these criticisms are valid but many are fussy and hardly germane.

There are, however, three often repeated objections that are pressed forward each time the subject is reviewed. These are: (1) Living Drama is really nothing but pre-professional training for the theatre and has no proper place in the liberal arts curriculum. (2) Entirely too much time is used (wast-d?) in production elements which could be used to better advantage on something of greater academic worth. (3) Living Drama teaches skills, specifically minor skills, which are part of craft-work and thus hardly within the purview of the liberal arts.

### Books—The Preservative

None of these criticisms ventures to remark on the validity of drama as a subject either to be taught or studied: the confusion arises merely as to method and presentation. No one will demur

against the plain fact that a student who works in a production learns more about that play than another who studies it in a reading course. In fact, a Greek professor coming from a college performance of a play by Aeschylus in English translation said: "After seeing a performance like that, I am forcibly reminded that the books I use in the course I teach are the preservative waiting patiently for the next performance!" The question, if it is allowed to rise, generally resolves itself down to the Departmental location of the drama courses.

Is play production really pre-professional or vocational? The answer must be "yes" if the student is determined to go into the theatre upon graduation. Otherwise the training is avocational or, perhaps, even educational. It clearly depends on the individual. Biology, for instance, is an educational discipline which would hardly be reckoned as pre-professional unless the student later were to teach the subject or perhaps go into medicine. The pre-professional charge is one that could be levelled with more or less vehemence at any subject or department in the curriculum.

### More Than Hammering Nails

Again, the usual accusation is that hammering nails and putting flats together for scenery is mere craft-work. This is quite true, yet with this difference; this craft-work is never an end in itself. There is, however, a real danger here in the tendency to over-use the student who is apt at craftsmanship. If this is done and the objective is obscured, there is, indeed, a consequent loss in academic worth. But what academic course is not similarly beset by these pitfalls between the valuable and the pedestrian material within it? If a careful balance is maintained and a stimulation of the understanding is the focal point, there can hardly be an objection even to hammering nails.

The most serious charge against play production is that far too much time is used or wasted (according to the point of view). Now it is true that it takes a great deal of time and much energy to produce an acceptable performance of a play, and the question must be faced as to whether this time and energy is worth the candle. An actor while rehearsing a play could, in the same amount of time, read fifty plays in a survey course. And, what to some is the more horrible, the actor, once in the part, loses a perspective on the play he is rehearsing. This applies not only to the actor but even more to the production student immersed in the technical details of the setting.

### And Hear the Lines

This is all quite true—except that it entirely ignores several highly important points. The actors and the production staff are not the only ones affected by the production of the play. The audience, presumably students among it, during the "two hours traffic," is able to see the play acted before its eyes and hear the author's lines read in some approximation of the emotional situation that he had originally imagined. There is,

### Translation: Shakespeare, Sonnet 29

Contemptum et miserum cum me Fortuna reliquit,  
Exsul et infelix tristitia fata fleo.  
Assiduos gemitus caelum depellit inanes:  
Taedia mi vitae pectore maesta sedent.  
Indigus invideo gazae vultusque beato,  
Quaeque sodalitiis dulcia membra tenet,  
Ingenium huius avens divinum atque illius artem,  
Gaudium et aspernans quod mihi suave fuit.  
Sic mihi fata volutanti vitamque peroso  
Forte subit carum nomen amorque tuus.  
Carmina deinde cano pennatus ad aethera laeta,  
Qualia luce nova praepes et alta solat.  
Namque tuum recolens dives sum factus amorem,  
Incipio et felix temnere regis opes.

JOHN HAMMOND TAYLOR, S.J.  
Saint Francis Xavier Novitiate,  
Sheridan, Oregon

Reprinted, by permission of the editor, Prof. W. C. Korfmacher (St. Louis Univ.) from *The Classical Bulletin*, Nov., 1950.

### Bottles: Exquisitely New and Compelling

Mr. A. M. Sullivan's "Words—Precision Tools, [supplement to the Oct. 1952 *Critic*]. He told us things which indeed are old and well known, but in terms exquisitely new and compelling.

I wish he would write another essay, explaining how word-precision may be approached, with the concrete description of the varieties of his own efforts toward this end. I would like to see, for instance, from his mind and pen, acceptance, or rejection, of the idea that Latin, early studied, is practically indispensable for training in feeling for the English language. Does he think cradle-to-grave thumbing of the dictionary, subjection to barrages from thesauri, rhetorics, and grammars, required reading, high-and-low-browed conversation, and the various other frontal confrontations of the language will ultimately turn

the trick for enough of us Americans?

My impression is that these purely "direct" measures, largely because of induced monotony, and (shall we say?) inbreeding, produce college students who can't tell you what "corporal" punishment is (the case with five-sixths in many "educational centers"), and who therefore will never know "precision," or anything remotely resembling it. I believe firmly that unless the CEA does something to promote the resurgence of the study of Latin, hope for basic progress envisioned by Mr. Sullivan is forlorn (or, in German, *verloren*).

I am not a Latin scholar, nor am, nor have been, a teacher of Latin. Some will call me fanatic or Latin's benefits to English. Certainly I wonder constantly at the reticence of nearly all professors of English on this subject.

A. M. WITHERS  
Va. Polytechnic Ins.

therefore a vast difference between the presentation of an interpretation of the author's plot and a single student sitting reading the play for a class assignment.

Every worthy play contains both ideas and emotions, and it is precisely these two elements that divide the classroom drama from the actual production. In the vast majority of cases the student reading the play will search around to grasp the "ideas" and in many cases will miss the "emotion." One, however, is as important as the other, and it is the combination of both that the production can make clear. As for the actor and the production student, no tears need be shed over their absorption with their particular rôles. If they listen carefully to the first night audience and its reactions, the entire play and their particular portions in it will immediately spring into focus.

### The Director — Damned Either Way

The director of a college theatre is eternally on the horns of a dilemma. He is damned for being too professional and damned if he isn't. These lines are always drawn in any faculty with respect to production. The too professional group always feels that a slick production is never necessary, to put the play over. The other

group wants a good show! It is perhaps better to go at least half way with both of these groups, perhaps veering a little toward the second.

Very little is lost by an excellent production, and it is almost a maxim in the theatre that if one element is slighted, the tendency is to slight all. Further, college actors, the best of them not professionals, generally need the buttressing that careful staging can give. Acting on a bare stage or against "drapes" is one of the best ways to take all of the inspiration out of a novice actor. It is, of course, not always true, but, given an excellent production, the student actor can rise to heights sometimes beyond his ordinary power and convince the audience that he is infinitely better than he really is.

HENRY B. WILLIAMS  
Experimental Theatre  
The Dartmouth Players  
Hanover, N. H.

(This is the first of two articles by Prof. Williams on the subject of play production and the liberal curriculum. It follows Francis Fergusson's "The Theatre and the Liberal Curriculum", in the Sept. *Critic*, and comments by Denis Johnston and Warren Smith in the Dec. *Critic*. All these observations grew out of a general session of the NECEA, Mt. Holyoke College. Alan McGee was program chairman.)

## PRESS ROUND-UP

## Rallying to the Cause

Editorials and news items in many recent papers and magazines testify to the growing general awareness that the teaching of English must be improved and that the liberal arts have enduring value for our society.

## Dr. Ball's Jeremiad

An editorial in *The Richmond Times-Dispatch* for Dec. 19 (Virginia Dabney, editor), entitled "Virginia's English Teachers Deserve Better Treatment," quotes from a "pungent jeremiad" by Dr. Lewis F. Ball (Univ. of Richmond) in defense of the thesis that "we are raising a generation of illiterates." According to Dr. Ball, "the blight of the immediately practical has fallen upon all the arts. Perhaps we shall breed a race of atomic scientists . . . but that these same bright geniuses will be capable of reading a page of English prose or poetry with either comprehension or pleasure is, to say the least, highly doubtful."

The editorial then comments approvingly on the efforts of various teacher groups to raise the state requirements for English teachers to 24 semester hours.

## Teachers Credited

The editorial gives special credit to this movement to "the leadership of such dedicated and effective English teachers as Miss Mary G. Lambert of John Marshall High School here . . . and Foster B. Gresham, of Lane High School, Charlottesville."

It quotes from an article by Prof. R. C. Simonini, Jr., of the Longwood English faculty in *The Virginia English Bulletin* that "it is not unusual to find teachers of other subjects in the public schools being given an English class just to 'fill.'" English and social studies "were the only two fields excluded from the State teaching scholarship program."

## Kicked Around

The editorialist's own position is that "the generally cavalier man-

ner in which English teachers are being kicked around by school authorities would seem to indicate a lamentable lack of appreciation of the subject's importance."

A reprint of Max Goldberg's statement of the CEA point of view, also from *The Virginia English Bulletin*, is included as a supplement with this *Critic*.

## Liberal Arts the Key

*The Christian Science Monitor* for Dec. 29 editorialized on "Education for the Unexpected" and after pointing out that modern society needs the technician, said: "The nation today has at least as much need of those who have acquired some sense of history, had some contact with the world's greatest thinkers, gained some awareness of moral guideposts fashioned by inspiration and tested by the hard experience of mankind."

"There is no question of dispensing with either the technical specialist or the 'liberally' educated. We must have both and, so often as possible, combined in the same individuals. The key to this utter necessity is the preservation and encouragement of the liberal arts approach to education."

## The Historians Too

*The New York Times* gave detailed coverage to the "resolutions of alarm" presented at the Washington meeting of the Am. Historical Assn. concerning the "growth of anti-intellectualism" in the public schools. The resolutions, action on which was put off until further study could be made of association policy and the possibility of collaboration with other learned societies and with professional educators, was presented by Arthur E. Bestor, Jr., of Illinois.

## Better Trained Teachers

The resolution urged that special attention be given to the training of teachers. "Freedom implies responsibility, and freedom of teaching implies a responsibility on the teacher's part of knowing the facts and of applying the critical methods of scholarship to the subjects that come up for discussion in the classroom."

An educational policy is anti-democratic and anti-intellectual "if it asserts that sound training in the fundamental intellectual disciplines is appropriate only for the minority of students who are preparing for colleges and the professions."

## Wide Learning

Like the *Monitor* editorialist, the historians feel that "The ability to handle and apply complex ideas, to make use of a wide range of accurate knowledge and to command the means of effective expression is valuable, not only to the scholar or scientist, but equally to the citizen, the business man, the skilled worker, the farmer, the housewife and the parent."

## What, No Caviar?

Headline in *New York Times*: "N. Y. U. Adds 22 Courses. Semantics, Poetry and Tropical Fish Offered for Adults."

## Why Teach English?

*The Daily News*—New York's picture newspaper — editorialized on Dec. 15 on the deficiencies of high school English instruction in New York City. After noting that a five-year study by the Board of Education had revealed great ignorance of grammar among high school students, the editorial stated, "Our hunch is that professional grammarians have long made it far tougher than necessary."

In eight brief paragraphs the editors present the "facts" regarding parts of speech, structure of English, tense, mood, and voice, and conclude: "As far as we can figure the thing out, the items listed above are all the tools you really need in making the English language work to express what is in your mind."

The editorial concludes with a commercial: "If you want to learn almost unconsciously, how to speak and write clear, crackling, up-to-date English, the best thing you can do is to read *The News*, daily and Sunday, year in and year out."

## Teacher's Teaching

Any teacher of experience will tell you that the fads and fancies have been many in recent years. Still there is a great place for teaching the art and science of teaching and, even if the teaching profession has not yet attained the ultimate in sound practice, there is no reason why they should not continue to strive toward that goal.

On the other hand, it is mathematically certain that a teacher can not transfer knowledge that he does not have, regardless of how expert he is in the art of teaching. It is also true that a teacher should have a wide range of knowledge outside of his own special subject as a background for his specialized teaching. In this matter, the historians are right. If there is not sufficient time to train a teacher completely in both fields, maybe the right formula would be one which prescribes thorough instruction, first, in the field of what to teach and, second, in the field of how to teach.

*Dallas Morning News*, Jan. 2, 1953  
Sent by Ernest Leisy

## Intercollegiate Fellowship

Dodd, Mead and Co. announces an award of \$600 as a fellowship for a student of an American or Canadian College or University wishing to become a professional author. Designed "to give undergraduates an opportunity to take advantage of Faculty advice and instruction while planning and writing a novel," it is awarded for promise shown in a submitted project and does not require a complete manuscript. For application blanks write to Dodd, Mead and Co., 432 Fourth Ave., New York 16. Contest ends April 15, 1953.

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## CURRICULUM COUNTER-REFORMATION

The faculties at the George Washington University in Washington, D. C., have announced action to discourage development of "the so-called educated man who knows a great deal about one thing and practically nothing about all the rest of the intellectual world."

Purpose of the curriculum revision, according to the committee, is to "encourage both faculty and students to think more broadly, more imaginatively, and more in keeping with the exigencies of the present time."

## Educational Ferment

Committee members noted "a ferment throughout the educational world" which they termed "a counter-revolution against the elective system of education which came into American education in the nineteenth century." They cited the "complete and inexorable repudiation of the free elective system" by some colleges, as well as the central position preserving certain features of the elective system (under which the student is free to choose his subjects within a given field of study). At the same time the report champions a more closely integrated curriculum (now being adopted by an increasing group of colleges and Universities including Amherst, Harvard, Iowa, Northwestern, and Yale), and mentions certain colleges "still flaunting the tattered banner of the elective system and somewhat oddly describing themselves as progressive."

## Cream Puffs and Monstrosities

"The elective system is under fire for what it has done to both inferior and superior students. The inferior student, luxuriating in his freedom, has stuffed himself full of academic cream-puffs, easy courses with easy teachers, paying not the slightest heed to whether these delicacies contribute to the nourishment of a stable and mature intellect. The superior student... has so overloaded his program as to emerge that modern monstrosity, the so-called educated man who knows a great deal about one thing and practically nothing about all the rest of the intellectual world... The sordid truth is that the fellowship of educated men has come increasingly to resemble a zoo, with each of us, duly labeled Chemist or Poet or Economist or what not, blatantly parading his uniqueness in his appropriate cage."

## Among Recommendations

The Junior College—1. Two years instead of one year of English in all cases; the first term to be Freshman Composition, the second and third terms a full year of study in English. American, European or Classical literature, these courses to be concerned less with literary history, and "more with literature as one of the major means of apprehending experience." The fourth term (second Sophomore term) will be devoted to composition, in the belief that students will profit from renewed practice in composition at a time

when they have richer backgrounds to draw on.

## Cook's Tours Out

2. One full year course in Philosophy, Art, or Religion. The committee in this connection warned against "the tendency of many universities to attempt to broaden their students by taking them on a sort of intellectual Cook's Tour, in the form of a so-called Humanities Course; three days of Plato, three days of the Bible, three days of medieval architecture, and three days of Goethe. That sort of travel, in the academic world as well as elsewhere, only irritates the strong-minded and imparts to the weak-minded the kind of half-knowledge which is worse than no knowledge at all."

## Critical Analysis

The College—1. A second year of work in science, social science and in literature. This second year of science may be a non-laboratory course.

2. To this end courses to be gradually established which will satisfy demands of mature students, not specialists in the various fields. These general courses will not be mere surveys but carefully integrated, critical analyses of the evolution of thought, each to trace movements beginning in the Renaissance and continuing into the present. Suggested courses not yet definitely approved, are:

a. Science and the Modern World.

b. Vital Issues in Modern Society and Their Background

c. The Evolution of Modern Literature.

## To Stay Wholly Alive

Other recommendations would require the Graduate Record Examination as a means of encouraging students as they complete undergraduate work to make their ideal in life "to realize a rich and continuing growth not merely in some one specialty but as a total human being... The committee believes that the requirement of the Graduate Record Examination would encourage students to stay wholly alive—at least until they graduate."

## Whole Human Beings

It was recommended that not only an adequate undergraduate major should be required as a prerequisite for master's work, but also at least one full year of study on the college level in the Humanities (literature, art, music, philosophy, or religion), in social science, and in mathematics or science (with or without laboratory).

In concluding its recommendations, which were approved by the George Washington University faculties, the committee stated:

"There was and there is much good in the elective system, and faddist attempts to cure its failings are worse than the disease... What we wish to do is to preserve that freedom and elasticity which the elective system has added to the educational tradition but to fuse with it that degree of centrality which will enable us to educate whole human beings who will bring a balanced understanding to bear upon the problems of the twentieth century."

## Philological States Righters

THE SEVERAL VAST AND POPULOUS REGIONS OF THIS COUNTRY HAVE GROWN SELF-SUFFICIENT AND SELF-CONSCIOUS, AND HAVE TAKEN THE EDUCATION OF THEIR YOUTH INTO THEIR OWN HANDS... MOST OF THESE YOUNG PEOPLE... GO TO WORK AMONG THEIR OWN PEOPLE... SPEAKING THE SPEECH OF THEIR REGION, THEY MINGLE NATURALLY AND EASILY WITH ITS PEOPLE.

—D. J. Lloyd

Whilom I found myself in the Midwest,  
Confronting, one jump past the placement test,  
A group of freshman students in a class  
Which they and I both hoped that they could pass.  
I noticed that they used, without compunction,  
"Beings" as a subordinate conjunction.  
I pondered over this and racked my brain,  
But all my search for meaning was in vain.  
Had ever human being yet perused  
A sentence wherein "beings" was so used?  
The meaning came! My hand clapped to my brow!  
"Beings" was simply short for "being as how."

In H. C. Wyld's great *History of English*  
The author waxes tearful, mournful, tingling  
Because the dialects of his home nation  
Have been replaced by Standard's "usurpation."  
The recent *Early Middle English Tests*—  
To find a rhyme for which I'm quite perplexed—  
Regrets the loss of Middle English spelling,  
In which a word's form varied in one dwelling;  
When Standard English closed this rich profusion,  
*Sic transit gloria* of rank confusion.  
From these two sources I have got a feeling  
That over me like shadows now comes stealing,  
That what these scholars argue for at last  
Is not the present, but the glorious past.  
Turn back, turn back the rush of history's pages,  
And shelter find within the Middle Ages.  
And he will rate from these men a high psalm,  
Who can recapture Indo-European.

Once we have got a useful, nice distinction,  
That there is a word "thought," but not one "thinktion,"  
Up pops the linguist with his knowledge,  
Informing us that only in a college  
Are men who do not know that Richard Rolle  
Had used the word—you know, Rolle of Hampole—  
Had used the word in 1349,  
And thus it has the sanction of the line  
Of English speech from Beowulf on down;  
In short, he makes me feel—and look—a clown  
By going on to say it is as quaint  
To dislike "thinktion" as to proscribe "ain't."  
Let us not go back to the Middle Age  
Nor forward to a new confusion's rage;  
But let us take the facts in this our nation:  
An almost universal education  
And widespread use of radio and print  
Have coined our language from a common mint.

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## Recommended

By Mamie Meredith, in Nov. *Fortune*, "The Nine Hundred," pp. 132-5, 232-6... a statistical profile of the top executives of U. S. industry—their origins, schooling, starting jobs, routes up the ladder, and their rewards... The conclusion (p. 234) about the "New Nine Hundred" is important to teachers and schools... "The abilities will be... uniting the thought of many minds and in contemplating the impact of an enterprise upon society."

By Fred Pamp, in Sept.-Oct. issue, *Harvard Business Review*, "Corporation Support of Higher Education"... offers quotations and bibliography (p. 115) on the relation of liberal arts colleges to business and some very useful data.....

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## CEA Liaison

Glenn Griffin, Chmn. of Com. on arrangements, reports a successful planning session, Jan. 9, for the Purdue CEA Conference on liaison with industry next summer. Nine industrial organizations were represented—among them, Gen. Electric, Lincoln Life Ins. Co., General Motors Institute, Ransburg Electrocoating, Delco-Remy, Sears Roebuck. A tenth business representative failed to attend because of the bad weather.

According to Prof. Griffin, the business group "sees and is in sympathy with what we are hoping to do." They "like the idea of an institute for the exploration and exchange of ideas," and "are mindful of the need for a sounder industrial civilization" or, as this correspondent prefers to put it, "a civilized industry." A probable point of departure for the Purdue program will be "areas related closely" to those considered by the Univ. of Mass. CEA Institute.

## Personal

"Teaching the Bible in Non-Secretarian Colleges," by Prof. A. C. Howell (Univ. of North Carolina), has been published in *College and University*, Oct., 1952. This was first presented before the Va.-N.C.-W. Va. CEA, Westhampton College, Univ. of Richmond, Nov. 17, 1951.

Thomas Marshall (Western Maryland) has been appointed to the Executive Committee of the College Conference on English for the Central Atlantic States.

When, in 1946, the College Conference of Teachers of English (Texas) held its first post-war meeting, it had 30 paid members. It now boasts 300. The 1952 CCE Proceedings is dedicated to its founder, R. H. Griffith.

## If Business Means Business

Let's keep going on the English—World-of-Business theme. It seems very important to me; not that I don't see discomfort ahead if the business men start thinking of us as satellites, but that I think they can help us strengthen ourselves in the long run. They are better friends than the professional educators who have been chasing high-school English off into dark corners and watering it down with the all-play-and-no-work approach. But the real thing wrong is that the high-school English teacher, 49 times out of 50, is overwhelmed with work. And I do mean overwhelmed!

"We want a quality product," say the spokesmen for business and industry in CEA. O.K., boys—how much are you ready to pay for the goods? That's pretty much the burden of what I said at Longview. If it's going to be the same old guff about dedication and service and sacrifice and self-denial for the dear old profession of dear old Mr. Chips, I can do without any more of same. But if business really means business—oh, boy! what are we waiting for?

JOSEPH JONES  
Univ. of Texas

## Penn CEA

The annual spring meeting at the Pennsylvania CEA will be held at Temple University in Philadelphia, Saturday, April 25. Ernest Earnest, Temple, will serve as program chairman. Calvin D. Yost, Sr., Sec'y-Treas.

## Middle Atlantic CEA

Spring meeting, Saturday, May 2, Institute of Language and Linguistics, Georgetown University. Theme: Relationship between linguistics and the college teaching of English.

## SECEA

Annual Meeting, Ala. Poly. Inst., Auburn, Feb. 21-22. Registration fee of \$2.00 covers luncheon. Reception Fri., Social Centre, Women's Quadrangle, 8:30-9:30 p.m. Membership in national CEA not required. Program Chairman, Paul Haines, API.

Sat. a.m. session: discussion of Edward Foster's "The Student, the Goal, and the Book," report on past year's correspondence on desirable shape of sophomore course. Sequel to SECEA discussion at Tallahassee, Feb., 1952.

Sat. p.m. Three discussion groups on method: teaching fiction, teaching poetry, teaching grammar. Opportunity for switching group at recess.

Sat. evening: dinner.

Harry Warfel will report on CEA Institute at University of Florida, June, 1953.

## To Regional CEA Officers

Notices and reports should be sent direct to: Prof. Lee E. Holt, Managing Editor, Department of English, American International College, Springfield, Mass. (Carbon copy to the Executive Secretary).

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## Bureau of Appointments

The CEA Bureau of Appointments is maintained by Albee Madeira (Box 472, Amherst, Mass.) as a service to CEA members. The only charge, in addition to national CEA membership, is \$3.00 for twelve-month registration. Registrants who are not CEA members should include with their registration fee the annual membership fee of \$2.50—\$1.00 for dues and \$1.50 for subscription to the *CEA Critic*. Registration does not guarantee placement. Prospective employers are invited to use the services of the CEA Bureau of Appointments.

## Second Int'l. Conf. of Univ. Prof. of English

Paris, Cité Universitaire, Boulevard Jourdan, Paris xive, m. Mon., Aug. 24, to a. m. Sat. Aug. 29, 1953. LAUPE members invited.

## to be published this Spring!

## form and idea

### 30 Essays for College Study

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A fresh, new reader for the beginning composition course, this collection of 30 essays furnishes models of literary excellence and provides, at the same time, an introduction to academic experience. Selected from many areas of knowledge, written in widely varying styles, and arranged in order of increasing complexity, the essays demonstrate how form evolves from mastery of content. The editors include biographical notes, questions, and assignment suggestions with each essay.

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